

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

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The Trustees of the Saint-Gaudens Memorial Present

Fanfare!

*Sponsored by The Woodlands at Harvest Hill
Alice Peck Day Hospital*



Redline Brass Quintet

Kyle Spraker and Andrew Moreschi, trumpets
Nick Rubenstein, french horn
Chris Moore, tenor trombone
Phil Hyman, bass trombone

World premiere by Tony Schemmer

**August 16, 2015
2:00 PM**

**SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE**



A note from
Fern Meyers, concert series director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover Image: Aspet, the Saint-Gaudens' home and gardens in 1902.
Collection, Saint-Gaudens NHS.

2015, Saint-Gaudens National Historic Site 50th anniversary

PROGRAM

Vienna Fanfare	Richard Strauss (1864-1949)
Three Madrigals D'orrida selce alpina Feritevi, ferite Fiamma ch'allaccia	Heinrich Schütz (1585-1672)
Suite from Montereigian Hills Marche Chanson mélancolique Valse ridicule Danse villageoise	Morley Calvert (1928-1991)
Four Movements for Five Brass Introduction and March Pretentions Waltz Finale-Allegro	Collier Jones (1910-1997)
Superman March	John Williams (b. 1932)

INTERMISSION

*Cornish N.H.: The Genius of the Place <i>From Two Meditations</i> *world premiere performance	Tony Schemmer (b. 1946)
Quintet 1, op 5 in B flat minor (1902, rev. 1912) Moderato Adagio non troppo lento Allegro moderato	Victor Ewald (1860-1935)
Suite Americana Ragtime Bossa Nova Vals Peruano	Enrique Crespo (b. 1941) Zamba Gaucha Son de México

ABOUT REDLINE BRASS QUINTET

Made up of some of the Boston area's most talented and active musicians, the Redline Brass Quintet is quickly growing to be one of the most exciting groups to see on stage *and* in the classroom. A collection of unique personalities with sensitive musicianship, the Redline Brass met while diligently studying at the New England Conservatory of Music. Inspired to continue rewarding musical experiences together, the group accepted a fellowship in the Community Outreach program at the Longy School of Music in Cambridge, Massachusetts. There, they trained rigorously with former Empire Brass (and Boston Symphony) Trombonist, Norman Bolter and earned an Artist Diploma for their contribution to the Longy community. In recognition of their "skill and artistry in engaging audiences of all ages and contexts", RBQ was awarded the first *President's Award for Excellence in Teaching Artistry* from the Longy School of Music (of Bard College).

In only a few years, the Redline Brass Quintet has performed numerous recitals, been featured in Longy's *Family Concert Series* at Pickman Hall, and premiered several brand new works for brass quintet (with more on the way). Collaborations have included six new works from the Boston Composer's Coalition, a premiere of John Morrison's *Conquest of Cold*, and most recently, a performance at the PARMA New Music Festival in Portsmouth, NH for winner of PARMA Records' composer competition, Michael Mikulka's *To Throw*.

RBQ has worked together with the Discovery Ensemble, North End Music Performing Arts Center, Groupmuse, Longy, and more to bring music into schools throughout Boston, Roxbury, Allston, Somerville, and Jamaica Plain. Kids of all ages have enjoyed the music of Leonard Bernstein, creating their own unique characters and stories every show! Between performing innovative educational outreach programs like *Bravo Bernstein!* and blazing new trails in the brass quintet repertoire, RBQ continues to push the boundaries of what it means to be a complete musician in the 21st century.

About Tony Schemmer

"My stuff is pretty damned conservative, but some people now think the return to tonality — or is it the revenge of tonality — is the new *avant garde*.

I write for haters of dodecaphony and minimalism. Actually, as I follow the performances of composition students ... I am struck by the flight to tonality. The kids still delight in snarled complexity, but their music now more often has a tonal centrality of some sort.... Think of my music as a digestible cocktail: three parts Richard Strauss; two parts Prokofiev (if running low on the Prokofiev, substitute Bartok); one part Oscar Peterson; add a dash of Victor Borge. Shake until frothy." (From an Interview with Tony Schemmer, *Boston Musical Intelligencer*, 2011)

Born and raised in New York City, Tony Schemmer began composition and piano studies in early grammar school. He was graduated from Yale College, with honors in Theory and Composition of Music. He subsequently studied jazz with George Russell and conducting with Richard Pittman at New England Conservatory, and popular music at Berklee College of Music. His pop opera *Phaust* premiered in 1980 at Sanders Theatre, Harvard University, under Philip Morehead (currently Head of Music Staff, Lyric Opera of Chicago). 'Bus, a play with music for kids, was produced for the Columbus quincentennial by the noted children's music and theater group PALS, under Music Director Johanna Hill Simpson. His incidental, chamber and choral music has been presented in St. Petersburg and Moscow, Russia; Odessa, Ukraine; Salzburg, Austria; in Italy, Ireland, and widely throughout the more discerning of the Lower 48, including Weill Recital Hall (Carnegie Hall) and Merkin Concert Hall in New York City.

Over the past decade, Mr. Schemmer has enjoyed collaborations with notable young "emerging" talents. With pianist Constantine Finehouse and 'cellist Sebastian Bäverstam, he released the CD "Brahms/Schemmer," featuring Brahms op. 38 and three original compositions for 'cello/piano duo. His solo piano and chamber works have been presented at New England Conservatory, Boston Conservatory, at Yale and Harvard Universities. 2014 performances included Mr. Finehouse premiering a work, "Cenno a Scarlatti," in a faculty recital at New England Conservatory's Jordan Hall, March 9. The "Etude en Rose" was presented by violinist Alexei Semenenko in his recital for the Gardner Sunday Concert Series, November 2. Three piano trio pieces were presented at the Lawrence J. Nowlan Jr. Concert at the Saint-Gaudens National Historic Site in July, and Pieces for cello solo and cello/piano duo were presented at the Salzburg Mozarteum (Wiener Saal), in November. Tony serves as a Director of the Harvard Musical Association, a member of the Advisory Board of the Boston Archdiocesan Choir School and as a New England Conservatory Overseer. Tony's *Medicinae Doctor* degree was awarded by Harvard.

II Cornish NH: The Genius of the Place

Tony Schemmer

From Two Meditations, world premiere performance

Rock Creek Parish: The Adams Memorial

Cornish N.H.: The Genius of the Place

Augustus Saint-Gaudens was one of The Blessed, able to realize an archetype: The Great Good Place, where one can withdraw, meditate, create, and surrounded oneself with stimulating kindred spirits. This was the ideal of the Villa for Horace and the Augustans, and the model for the circle of prominent artists, writers, musicians, actors and dancers who gathered in Cornish, New Hampshire.

We have always sensed the numinous in locations inhabited, patronized or protected by spirits--be they Monadnock, Delphi, or Fuji. For those artists who formed the Cornish Colony, it was Mount Ascutney, echoed in the shadow and eternal life of the Connecticut River. Saint-Gaudens spoke about the importance of place. Rome was a door opening to the world of the Classical. Cornish was centered, in his view, on nature and represented health, freedom, and expansion of mind. He added a Pan Pool and bench by his Studio—forming, perhaps, a very personal Plato's Academy—a place where the sound of water and the rustling of the leaves in the birches combined with scents from the garden. Such was the transcendental place that opened his mind to the imaginative plane necessary for creating art.

Notes by Tony Schemmer, with Henry Duffy and Fern Meyers

Victor Ewald enrolled at the St Petersburg Conservatory when he was twelve and received lessons in cornet, piano, horn, cello, harmony and composition. He played in a brass quintet and was cellist with the Beliaeff Quartet for sixteen years. The latter ensemble is credited with introducing a large portion of the standard string quartet literature to Russian concertgoers. In addition, Ewald was a professor of Civil Engineering and manager of the Faculty of Construction Materials at the Institute of Civil Engineers in St. Petersburg. It is said that he was responsible for "...an entire industry for the production of brick and cement manufacturing."

He belonged to a respected circle of composer friends who maintained other professions, some of whom were later referred to as "The Russian Five." These composers were Mily Balakirev, a railroad clerk, Alexander Borodin, a chemist, César Cui, a soldier and engineer, Modest Mussorgsky, an Imperial Guard Officer, and Nicolai Rimsky-Korsakov, a navy officer. The group shared a common interest in indigenous folksong, and made a significant contribution by breaking away from Germanic dominated classical music traditions. They developed a distinctive Russian Nationalistic style. Ewald's quintets are now a staple of the repertoire and some of the best examples of

brass chamber music in the Romantic style. The *Quintet 1, op 5 in B flat minor*, performed today, is his most famous.

Enrique Crespo was born in Montevideo Uruguay where he studied music and architecture. He was principal trombonist with a Buenos Aires symphony orchestra and also a jazz soloist, arranger and bandleader for TV productions. He received a grant to study trombone and composition at the college of music in Berlin and graduated with a music degree in 1969. He became principal trombonist with the Bamberger Symphoniker and then the Radio Symphony Orchestra in Stuttgart. During this time he composed and performed his own music. He worked with the Bavarian broadcasting company, and set up a private recording and film studio from which numerous productions emerged.

From the beginning Crespo dedicated himself to jazz and folklore with the same passion and enthusiasm as to classical music. His compositions are marked by a mixture of diverse styles and offer brass players a completely new scope. He has also arranged a number of pieces in a various styles, including baroque, classical, jazz, folk, and popular music from Latin and South America. In 1974 Crespo formed the German Brass Quintet which has become the most successful professional Brass ensemble in Germany.



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NEXT CONCERTS

August 23 *Afternoon Romance—Mendelssohn and Dvorak*; Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano
Sponsored by a Friend of Music at Saint-Gaudens

August 30 *Grade A “Fancy”—Sweet A Cappella Jazz*; Maple Jam
Sponsored by Vermont Public Radio

SPECIAL EVENT

September 26 *Dedication of the Newly Cast Standing Lincoln*; with Civil War music by the 12th NH Regiment Serenade Band